

Clubs
2001
5-18



THE COLLEGIUM MUSICUM

WITTY DITTIES

DIRECTED BY JOANN TARICANI

Friday, May 18, 2001 8:00 P.M.
Kane Hall, University of Washington

DAT 13,937
CD 13,938

Samantha Duncan
Imelda Franklin

Craig Grayson
Kari Hailey

Kangmi Kim
Debra Penberthy

PROGRAM

CD 13,938

CELEBRATING BACCHUS

- 1 Attend, attend, ye Sons of Mirth (*glee*) . 2:40 SAMUEL WEBBE (1740-1816)
- 2 Fill me a Bumper from the Bowl (*catch*) . . 2:05 WEBBE

LOVE LOST AND FOUND

- 3 Tread soft (*glee*) 3:00 JOHN DARBY (1757-98)
- 4 The scolding Wife (*ballad*) 1:11 THOMAS D'URFEY (ca. 1653-1723)
- 5 Some modern Wives are happy (*catch*) . 2:25 LUFFMAN ATTERBURY (1757-98)

EPITAPHS

- 6 Here lies poor Toby (*catch*) 2:45 JAMES GREEN (fl. late 1700s)
- 7 Underneath this moldering Clay (*catch*) 2:47 WEBBE
- 8 Here lies the Body of Anthony White (*catch*) . . 1:20 ANON.

MOTHERS AND DAUGHTERS

- 9 The forgetful Mother (*ballad*) 1:49 D'URFEY
- 10 The Maid's Wish (*catch*) 1:50 THE EARL OF MORNINGTON (1735-81)

LAUGHTER

- 11 Calm was the Evening (*ballad*) 1:50 D'URFEY
- 12 I cannot sing this Catch (*catch*) 1:31 DR. HENRY HARRINGTON (1727-1816)

HIDDEN MEANINGS (*diagonal catches*)

- 13 If Eve in her Innocence (*catch*) 3:30 WEBBE
- 14 A Maiden prude at Noon of Life (*catch*) 3:00 WEBBE
- 15 Tom kisses the Book (*catch*) 3:46 JOHN KING (fl. late 1700s)

VALEDICTORY

- 16 May the King live long! (*round*) 1:13 THOMAS WARREN (ca. 1730-94)

Notes

This is a concert of music written to entertain rather than to edify. In 18th-century England, numerous "catch clubs" met in taverns to sing music appropriate to the surroundings, with the songs ranging in attitude from cynical to coarse. The "catch" had existed in various forms in France, Italy, and England for several centuries; a primary feature was the overlay of one voice and text on top of a different voice and text. In British catches, these vocal chases sometimes reveal hidden meanings that only become apparent once all the voices enter and combine the various texts, as you will hear in selected works this evening. On the page, the pieces look deceptively simple, but they require considerable concentration for a successful performance.

The glees and catches presented in this program all originated in one of the most distinguished clubs in England: The Noblemen and Gentlemen's Catch Club of London, which met regularly from about 1760 well into the nineteenth century. The members of the club not only performed but also composed catches and glees, for which prizes were awarded. Works were judged on a combination of musicality and cleverness – profundity was conspicuously absent, as you will note tonight.

Three of the selections on the program are solo airs from the famous collection of ballads written and published by Thomas D'Urfey in the multi-volume publication titled *Pills to Purge Melancholy* (1716). Although more uncomplicated than the catches and glees, these pieces also were intended as diverting entertainments, and sometimes turned up in theatrical productions in the 18th-century London.

The types of pieces you will hear tonight are:

The Glee: three-part vocal compositions, usually on sentimental topics

The Catch: a work that presents three or four voices, each entering one after another; after the text has been sung through once, the different lines are sung simultaneously, yielding a new harmonic composition. In the *diagonal catch*, a new and hidden meaning appears when the three voices are joined. The texts tend to present sardonic and lascivious viewpoints.

The Ballad: a solo air, written as several verses sung to the same tune.

-- JoAnn Taricani

Texts

Celebrating Bacchus

Attend! Attend! (*glee*)

Attend! Attend!

Attend ye Sons of Mirth,

Come let us drink and sing.

To Bacchus and Apollo,

Now your Off'rings bring.

Jolly Bacchus does invite us,

Mirth and Humour do unite us;

Joyfull Songs will merry make us;

Melancholy will forsake us!

Fill me a Bumper from the Bowl (*catch*)

Fill me a Bumper from the Bowl,

May all our Days in Pleasures roll.

Let's drink and sing, for who'd refuse

To praise the God that sends the juice.

For jolly Bacchus, at his Birth,

Turn'd all our Sadness into Mirth!

~ ~ ~ ~ ~

Love: lost and found

Tread soft, ye Lovers (*glee*)

Tread soft, ye Lovers, o'er this hallow'd Ground;

Here lies fond Damon by his Sylvia's side;

Their souls in mutual Love were bound

Nor Death the lasting Union could divide.

The scolding Wife (*solo ballad*)

Some Men they do delight in Hounds,

And some in Hawks take Pleasure;

Others joy in War and Wounds,

And thereby gain great Treasure;

Some they do love on Sea to sail,

Others rejoyce in Riding;

But all their Judgements do them fail,

There's no such Joy as *Chiding*!

When soon as Day I open mine Eyes,

To entertain the Morning;

Before my Husband he can rise,

I *Chide* and proudly scorn him;

Too fat, too lean, too hot, too Cold,
I ever am complaining;
Too raw, too roast, too young, too Old,
I always am disdainig!

But when to Bed I go at Night,
I surely fall a weeping;
For then I leave my great Delight;
How can I *chide* when sleeping?
Yet this my Grief doth mitigate,
And must assuage my Sorrow:
Altho' to Night be too late,
I'll early *chide* to Morrow!

Some modern wives (*catch*)
Some modern wives are happy,
When their Husbands are away,
But I am always pleas'd, says Nell
If mine will with me stay!
He's honest and industrious, too,
What more could a Woman have?
His spotless name will be alive,
When he is in his Grave!
On his return if he's been out,
Then I with perfect Bliss,
With open Arms, receive my John,
Exchanging kiss for kiss!

~ ~ ~ ~ ~

Epitaphs

Arabella Young (*catch*)
Underneath this mould'ring Clay,
Lies Arabella Young,
Who on the twenty-fourth of May,
Began to hold her Tongue!

Here lies poor Toby (*catch*)
Here lies poor Toby, all alone,
As dead as any Stone,
Alas, what is he dead?
It can't be so,
But he may be dead drunk,
From Top to Toe!
There let him lie,
He'll soon be sober;
He's only full,
Of good October!

Here lies the Body (*catch*)
Here lies the Body of Anthony White,
Who was by Trade an honest Wheelwright
Life wheel'd him in, Death wheel'd him out,
Alas, how Man is wheel'd about!

~ ~ ~ ~ ~

Mothers and daughters

The forgetful Mother (*solo ballad*)

My mother she will not endure,
That I should Married be,
Altho' my Father do procure,
A Husband fit for me;
Wherein she doth me much abuse,
My Father's offer to refuse;
For younger Maids than I are sped,
And yet forsooth, I must not Wed!

For now I am of lawful years,
A Twelve Month's time and more,
As by the Church-Book plain appears,
Which doth my Age implore.
For now I am Sixteen Years old,
Why should I then be thus controll'd?
And discontent to lie alone,
None knows my Grief, but by their own.

I do believe in Heart and Mind,
There is no greater Pain,
Can fall upon us Women-kind,
And breedeth all our Pain.
To lie alone, all by my self,
It breeds Disease, instead of Health;
And shortly it will end my Days,
For so I know the Doctor says.

My Father's Care I must commend,
And Pains that he doth take;
My Mother speaks not as a friend,
That I shan't have a Mate.
Altho' my Mother doth refuse,
That I my youthful time should use,
I mean not long to stay unwed,
Nor yet to keep my Maidenhead!

When first that I was wed (*catch*)

When first that I was wed, said Kate,
I had a Tailor for my Mate,
With a crimson blush cry'd her Daughter Sue,
Oh, I wish I had one as well as you!
Well said quoth a Youth as he pass'd by,
Look here, look here, will you try?

~ ~ ~ ~ ~

Hidden meanings

(in diagonal catches, the spaces heard in the first verse are filled by the words of the other verses, resulting in a new meaning once all the voices have entered)

If Eve in her Innocence (*diagonal catch*)

If Eve in her Innocence, cou'd not be blam'd
Because going naked, she was not ashamed;
Whoe'er views the Ladies, as Ladies now dress,
That again they grow innocent sure will confess;
That artfully too they retaliate the evil,
By the Devil once tempted, they now tempt the Devil.

A Maiden Prude (*diagonal catch*)

A Maiden Prude at noon of Life,
Who slyly wish'd to be a Wife,
To hate the Men does yet pretend.
Affects to slight Dame Nature's Laws,
And still more peevish grows, because,
She finds she does it to no end.
But though she thus does rail at men,
D'ye think she may not now and then,
Have other thoughts if she'd explain?
Let her alone for that, my friend!

Tom kisses the Book (*diagonal catch*)

Tom kisses the Book when to the Justice he goes,
To complain of Tom Surly, his Neighbor;
John's Wife swears her Husband took Tom by the Nose,
And his Carcass did soundly belabor;
Ev'ry Night of his Life, these Quarrels are rife,
Good Neighbors avoid such contention and strife!

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Laughter

Calm was the Ev'ning (*solo ballad*)

Calm was the Ev'ning, and clear was the Sky,
And the sweet budding Flowers did spring;
When all alone went Amyntor and I,
To hear the sweet Nightingale sing;
I sat, and he laid him down by me,
And scarcely his Breath he could draw;
But when with a Fear, he began to come near,
He was dash'd with a *Ha, ha, ha, ha, ha, ha, ha,*
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.

He blush'd to himself, and laid still for a while,
His Modesty curb'd his Desire;
But straight I convinc'd all his Fears with a Smile,
And added new Flames to his Fire,
Ah, Sylvia! said he, you are cruel,
To keep your poor Lover in awe;
Then once more he prest, with his hand to my breast,
He was dash'd with a *Ha, ha, ha, ha, ha, ha, ha,*
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.

I knew it was Passion that caused his Fear,
And therefore I pity'd his Case;
I whisper'd him softly, there's nobody near,
And laid my Cheek close to his face;
But as we grew bolder and bolder,
A Shepherd came by us and saw,
And straight as our bliss, began with a kiss,
He was dash'd with a *Ha, ha, ha, ha, ha, ha, ha,*
Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.

I cannot sing this Catch (*catch*)

I cannot sing this Catch,
I shall laugh, I shall lau- *ha, ha, ha, ha!*
What's that, you silly Calf?
Don't you laugh, don't you lau - *ha, ha, ha, ha!*
Look at his face, *ha, ha, ha, ha, ha,*
When he sings, the Bass, look, *ha, ha, ha, ha, ha!*

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Valedictory

May the King live long! (*round*)

May the King live long!
Ding dong, ding, dong, ding dong!
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Collegium concerts planned for the 2001-02 academic year include a December concert of chant for the Nativity, and a concert of "Antique Valentines" (poetry and music) from the 18th century later in the year.

Please sign up on the mailing list at the door for notification of future concerts.

Thank you for your interest!